325 entirely covered with charcoal and melted with the help of the bellows. As soon as the blue flames appear, the smith removes the coals from the top of the pot, seizes the latter with his tongs, and pours the liquid metal into molds. These are halved raffia leafstalks in whose pith a suitable negative form is cut (Fig. 191). Then he cleans out the coal fragments that might have fallen into it and pours on water. After it has cooled, the brass is taken out of the mold and, heated, it is again worked, that is to say, the coarser roughness is beaten down with the large forging iron. In the case of the engraved neck rings (see Fig. 14), the two ends are now /239/ /Fig. 187 appears here in the original text/ beaten out with the tapper and rolled with light blows over the surface which is then carefully smoothed with the tapper. This is a rather laborious job, since the rod must time and time again be placed in the fire for a time. Now the ring is bent by skillfully hammering the inner surface on the edge of the anvil, and it is hammered completely together on the large forging iron placed over two props. Finally it is filed smooth, whereby the brilliant yellow brass color appears in place of the hitherto black color; then various patterns are engraved on it with the help of three different strong chisels (Fig. 192) and other tools (Fig. 193).

5. Pottery.

323 [462] Unlike the crafts mentioned so far, pottery is in the hands of the women. Only tobacco pipes and blast pipes are made by men. Pottery is not very highly developed; its forms are poor and decoration is rare. /Fig. 188 appears here in the original text./ The main products of pottery are assembled in Figure 194:

1. Water flasks (ešügă);
2. Large and small cooking pots (mvé IV and obébé);
3. Smithy funnels (žǒń IV);

in addition, the following are also made,

4. Tobacco pipes, and
5. Brass smelting pots.

This is the extent of the use of clay objects. /Fig. 189 appears here in the original text./ /240/

323 The women, of whom about a fourth (among the Jaunde about a half) understands the art of pottery, carry on their craft mostly as housework. They make the flasks and pots for their own household or for those of acquaintances and relatives who from indolence or lack of skill have not taken up pottery. In addition, they sell their products to other women who cannot or do not want to make pottery. The prices for pots fluctuate, depending on the size, between two and four spears (14-28 pfennigs), among the Jaunde between five and thirty Jaunde spears (5 to 30 pfennigs); /Fig. 190 appears here in the original text/ very large Jaunde pots, unknown among the Fang, cost 40 Jaunde spears (= 40 pfennigs). The clay bottles which are limited to the Fang and are scarcely found north of the Campo cost ten spears (= 70 pfennigs). By and large, the Jaunde women are better and more industrious potters; they produce more, which, to be sure, causes the price to go down, and they make more attractive pots than the Ntum and Fang women who decorate perhaps only a third to a fourth of all their cooking pots. Water bottles are decorated only in exceptional cases. /Fig. 191 appears here in the original text./

323 435 531

323 The manufacture of pots proceeds as follows. White pottery clay (ekǫ̆n, vūɒ̆k; plural lɔ́k), either dry or mixed with water if necessary, is pounded for awhile on a piece of bark with a pestle (ntum e vūɒ̆k). Then the potter rolls the clay into sausages and places two or three of them together in her hand in snake-like coils. These form the bottom of the future pot. Then she places the whole thing /Fig. 192 appears here in the original text/ in a plate, either of basketwork or wood. Now she builds up the wall of the pot by joining the remaining sausages in a spiral fashion as she turns the plate which serves as a potter's wheel. She makes it smooth with a moist raffia stick, indents it by applying light pressure just below the edge, and smooths the indentation itself (mbĕ I) with a fine leaf of grass, rubs it off with a wet leaf, and takes it off with the little stick. The finished pots have to dry for five days on the pottery loft (akăn e mvē) and are then fired. The firing is done in the village square. /241/ /Fig. 193 appears here in the original text./ Under and around the pot firewood or twigs are simply heaped up and set on fire.

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Fig. 193. Brass Smith Decorating a Brass Neck Ring, Akonangi, South Cameroons.

While the pots are drying, the decorations are put on. The pots are slightly moistened with water, and then the pattern is scratched on with a pointed raffia leafstalk splinter. A certain pattern, obũgeli, is obtained by rolling a carefully braided four-edged stamp up and down (Fig. 195). 323 [531]

The clay blast pipe of the bellows is manufactured by the men in the following manner. The bark of a raffia leafstalk is removed in strips down to just short of one end; the strips are then tied together again in their natural position at the other end, so it looks as though the bark had burst apart in the middle into so many strips. Then the leafstalk is stuck vertically into the ground on the end from which the strips had been completely removed and tied together again. The clay is placed around the stick in the form of a funnel, the upper edge being bent outward, and so the whole thing is left to dry in the sun for three days. Then the strings are untied, the bark strips are completely removed, being pulled off one by one, and the blast pipe is taken down to dry for a little while longer in the house. The blast pipes are never decorated; only once when I /242/ /Fig. 194 appears here in the original text/ witnessed the making of a blast pipe in Bebai, the [462]

1: Tessmann--268 E-5 (1904-1909) 1913 FH9 Fang FH9

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Fig. 194. Potter at Work. Left, the potter's products. Bébai (Esseng Family), South Cameroons.

323 artistically inclined creator could not refrain from providing his handiwork with a few incised patterns, perhaps in my honor because he assumed that I could not possibly have come on account of so "simple" a matter, but must be expecting special artistic achievements from him, so he now had to add something extra.

[531]

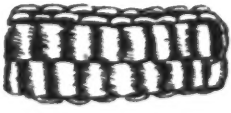

Fig. 195. Stamp for a Pattern on Pottery.

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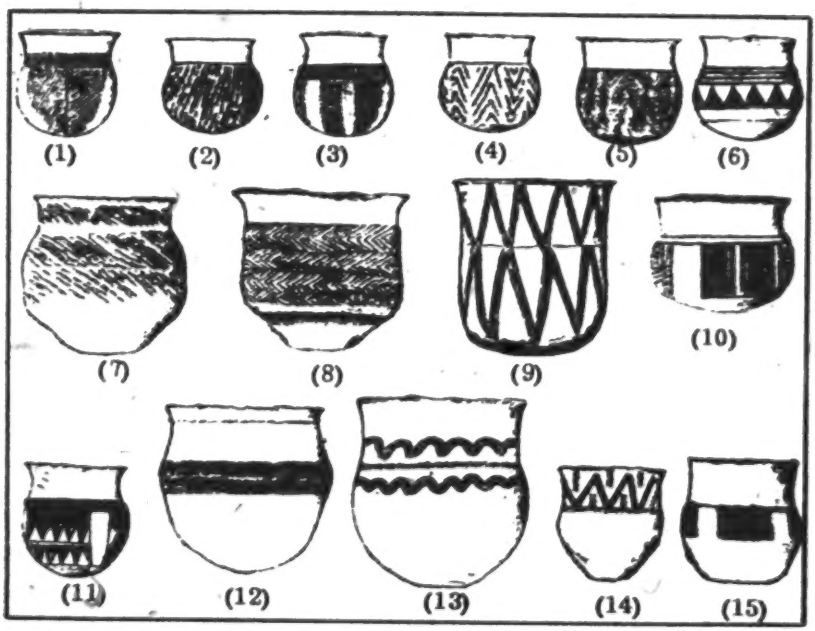

Fig. 224. Pottery Patterns of the Ntum, Fang, and Mwai.

531 411 entire surface; in the /Fig. 22b appears here in the original text/ /271/ /Fig. 223 appears here in the original text/ /272/ /Fig. 224 appears here in the original text/ second, a longish segment remains free (Drawings 9 and 12), by virtue of the fact that the narrow blood groove (which is usually present) is widened towards one side.

The patterns themselves are almost exclusively basic patterns in all kinds of combinations.

A selection of patterns on battle ax blades is illustrated in Figure 223, Drawings 13-17.

As a note we must mention the decoration of the brass sheaths for swords and two-edged knives. The lines of these decorations are composed of a great number of little bosses punched out to the outside with a piece of iron (see Fig. 141). Almost always the patterning consists of half-patterns (rectangles divided by a diagonal) strung together in a series, which is familiar to us from the decorative scars.

531 A conception of the development of the pottery patterns is conveyed by Figure 224.

8: Bennett D-5 (ca. 1898) 1899 FH9 Fang FH9

X.—*Food. Cooking.*

Food used by the Fang is precisely similar to that of all other tribes inhabiting the great zone of palms and bananas as described by Humboldt. Added to these ordinary foods of the Fang is their liking for human flesh, indulged in to this day in spite of the law, which is often powerless to reach and punish the offenders. Cassava, *mbôe*, plantains, *bikon*, crushed gourd seeds, *ngongon*, corn; *melobe*, a most nutritive tuber, sweet potatoes, yams, palm oil, bananas, snails and various mollusca. Fish is wrapped in plantain leaves and boiled, or set on hot ashes and fire piled on top of the *bundle* of food. All kinds of meat is eaten, from deer down to the smallest bush rat; snakes are considered very good meat. No portion is wasted, every morsel of skin and intestines are eaten. Goats and chickens are raised for food and trade. Corn or other cereals are not used for the purpose of making bread. Milk is not used. Preparations of milk such as butter and cheese are not made. There is a marked preference for meats. When an animal is slaughtered, women bring wooden bowls to collect the blood in. The blood is often cooked mixed with palm oil. A Fang will eat almost any kind of known food and at any time, providing it is not his *Ekí* or taboo, given him during infancy, prohibiting the eating of a certain kind of food, unless partaken of under certain conditions. Except for the *Ekí* men, women and children partake of the same food. The Fang are improvident. When on long journeys they often chew a piece of Kola nut, but more commonly chew pieces of a certain root; it has several different names. Palm oil is extensively used in cooking. Salt (*nku*) is much enjoyed and sought after in trade. Sugar is only used in the form of sugar cane and eaten uncooked. The chiefs, or rather headmen, have no special form of food. Eating earth is not indulged in. So far as I am aware, all fish, flesh and fowl is cooked before being eaten. Flesh is often extremely high, at times positively bad, before it is eaten, but not one morsel is ever wasted.

Fish, fowl, bush rats, snakes and all kinds of meats are smoked or sun-dried; food prepared thus is carried on journeys in the bush wrapped in leaves and eaten with *mboa* (cassava) without any further preparation. Permanent ovens for baking are not in use. Meat is roasted on small spits over the log fire or wrapped up in leaves and hot ashes banked around and on top of it. Native vegetables are frequently cooked with meats, plantains are usually boiled separately or roasted close to the fire. Most cooking utensils used by the Fang near the coast are iron or brass pots, imported by white traders; but farther inland the native pots are much more in vogue. These native pots are made of grey clay and sun-dried; they become harder and stronger by use, and vary in size and capacity from a pint to about three gallons.

Cooking vessels are not kept very clean, being simply rinsed out with a little water; but if the vessel is a brass trade pot or kettle, it is usually taken to the river or a near stream, and scoured bright; but I fear the chief reason for doing